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American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.

Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.

George Busse, 12 West 28 St.—Printseller.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

C. J. Dearden, 7 East 41 St.—Old chairs.

E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.

Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.

Durand-Ruel, 12 East 57 St.—Ancient and modern paintings.

Duveen Brothers, 720 Fifth Avenue—Works of art.

Ehrich Galleries, 707 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.

Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.

Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

McDonough Art Galleries, 20 West 34 St.—Modern Paintings.

Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Rohlfs Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.

Jacques Seligmann, 705 Fifth Ave.—Works of art.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Holland.

A. Preyer, The Hague—Old and modern paintings of Dutch and Barbizon schools.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kraemer Galleries—Paintings, furniture and *objets d'art of the XVIII century.*

Levesque & Co.—Ancient and modern paintings.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objets du Moyen Age.

Henry Reinhardt—Old and modern paintings.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edward Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Spanish Art Gallery—Primitive paintings and antiques.

RIDDER COLLECTION SOLD.

A special cable to the AMERICAN ART NEWS from Frankfort a/m states that M. Francois Kleinberger, of Paris, has purchased the De Ridder collection of paintings.

It is considered to be one of the finest private collections on the Continent of 17th Century Dutch and Flemish pictures and was formed by the late Herr De Ridder of Villa Schomberg, Cronberg. The price paid has not been revealed, but it is known that an offer of $2,500,000 was refused last year.

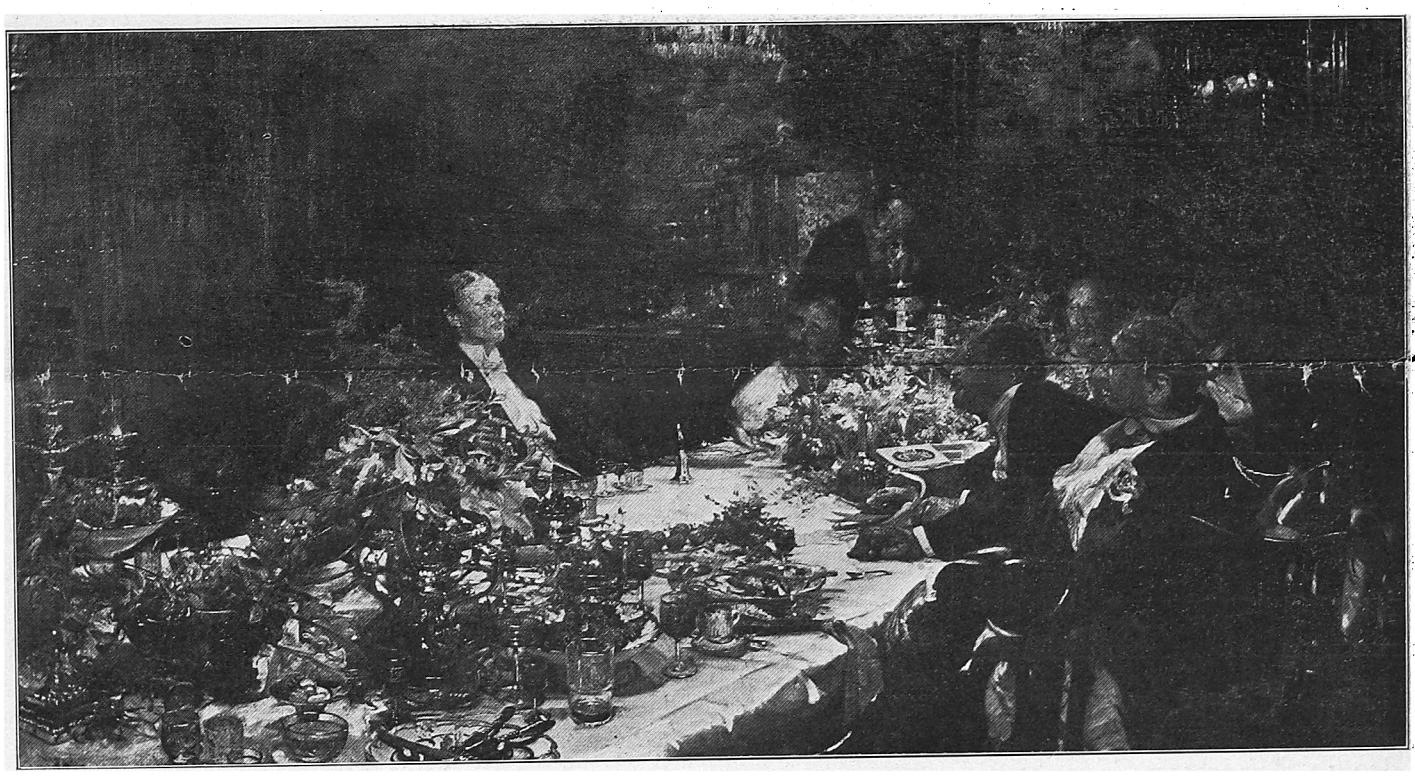
The collection consists of only eighty-seven pictures, mostly of cabinet size, but nearly every one is a choice example of some master.

It is understood that the collection will soon be transferred to the Kleinberger gallery in New York. It formed the subject of a catalogue in German by Dr. Bode, published in 1910, with full descriptions and historical particulars of every picture, each of which was reproduced. In the next few weeks a definitive edition of the catalogue, with the text in English, French and German, will be issued in sumptuous form.

Among the great features of the collection are three very important Rembrandts and two fine examples of Franz Hals. Perhaps the most important of the Rembrandts is the portrait of a gentleman of the Ratan family, which was discovered comparatively recently. It is signed, and dated 1634. Another Rembrandt is the portrait of the wife of the Burgomaster Cardon, which was on sale in the thirties of the last century for 500 florins. At the Adrian Hope sale at Christie's in 1894 it brought $6,500, hardly a tithe of its value to-day. It is a comparatively early picture, dated 1635. It has the distinction of being one of the very few Rembrandts which have returned from America. For a time it was in the Joseph Jefferson collection. Another important Rembrandt is a portrait of a young woman at a window, thought to be Hendrichje Stoffels. It is probably the picture that was in the William Morton Pitt sale of 1811.

Two of the three Franz Hals pictures came from the famous collection of Count André Mniszech, who once possessed half a dozen exceedingly fine examples of this master. Two of these are now in the Morgan collection in New York.

The collection also contains fine examples of Hobbema, Ruysdael, Cuyp, Rubens, Van Dyck, Ter Borch, F. Bol, De Keyser and others.



FINANCIAL,
By Edgar Bundy.

Courtesy of Messrs. Cassell Co.

A TURNER FOR BOSTON.

One of the most important and finest of J. M. W. Turner's early pictures, "The Falls of the Rhine at Schaffhausen," has recently been purchased by the Boston Museum.

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¶ Print Show, Exhibition for Dealers, August - September, Brown-Robertson-Company, 707 Fifth Avenue, N. Y.

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DURAND-RUEL
NEW YORK — PARIS

CHICAGO.

While the art season in Chicago this summer has not been so stimulating as during the winter and spring, there have been many interesting happenings as a retrospective glance demonstrates. Among the loan collections at the Art Institute have been four paintings still on view which have been greatly enjoyed by the public, for it is rare to see so fine a Turner as the large marine, title unknown, the unusual Constable, the Hobbema and "The Bathers" of Corot. Mrs. C. C. Kimball has a most discriminating choice in selection and the courtesy which prompted her to loan these splendid examples has been most much appreciated. The annual loan of the fine collections of Mrs. Cyrus McCormick and Charles L. Hutchinson are also on view as well as other examples of similar interest by other generous patrons of the Art Institute. Old masters have appeared to arouse expectations in the hearts of collectors that Chicago may rank as appreciative of art in its most classical sense, as an alleged Murillo, "David Victorious," showing seven life-size female figures greeting the return of the young conqueror with music and flowers, is on view. It is the property of S. O. Levinson of this city, and was sold in Boston in 1872 as being in the sale of the Marshal Soult collection in Paris having sold for 90,000 frs. to the Boston purchaser, S. Augustus Parks, the artist. It was in the family for some time until recently. It is a most beautiful canvas in color and composition, and its authenticity appears to be unquestioned. A Rubens, signed, has been discovered accidentally through cleansing which is of extreme interest but at present it is not on exhibit although under expert supervision at Thurber's galleries, a fuller account of which will be given to the public later.

Bequests and donations to the Art Institute are frequent this season for the estate of George W. Sheldon, lately deceased, and one of the governing members, is left to the Institute, valued nearly a quarter million after the death of his wife who receives the income during her life. Miss Martha Hill, has bequeathed $30,000 which will be used as an expense fund for Fullerton Hall, the memorial hall which was the gift of Miss Hill's step-brother, Mr. Fullerton. Reverend Alfred Duane Pell of New York has added one hundred pieces of porcelain to the nucleus presented in 1904 which is a representative collection of Continental porcelain, a collection much appreciated as a means of study, it is said to be the second in size in the world, France leading. A remarkable collection of etchings by Anders Zorn has been presented to the Institute, by Mr. Wallace L. De Wolf representing the distinguished etcher and artist most completely and importantly, as here are seen some of the best and earliest impressions which include "Le Toast", "The Sisters", "Lady with Cigarette", Mr. and Mrs. Grover Cleveland, Mr. Roosevelt, Mr. Taft, Paul Verlaine, Arthur Beardsley and other distinguished people. The nudes are many and show the artist at his best in line. There are one hundred forty-three and the value of $25,000 is not too high, for it is the most complete collection without doubt on view unless that of Charles Deering of New York may be excepted. It ranks in importance and financial value with the Mansfield Meryon collection now owned by the Institute.

Art matters being slow in the dealer district, the Institute is the center of activity and we find that the changes in installation, in which the Antiquarians' collections are transferred to the lower floor, which may be for the purpose of placing the magnificent tapestries and other objets d'art which Mrs. Chauncey Blair, it is asserted, is to place with her collection of paintings, in Chicago's Art Museum and the preparation of the upper galleries for the advent of the coming exhibitions, is quite stimulating. The year will open with an exhibition October 7-31 of the painting of Alexander and Birge Harrison and the "Art Crafts" to be followed by the annual exhibition of the American Painters and Sculptors in November, when the meeting of the National Institute of Arts and Letters will be held, the reception being a double one as it were, for many of the artists and sculptors will be represented in the America annual. F. Hopkinson Smith will deliver the Scammon Lectures next year.

The Friends of American Art have presented the "Portrait of An Old Lady", by Mary Foote to the Institute.

GISELLE D'UNGER.

SAN FRANCISCO.

Mr. John E. D. Trask, chief of the department of fine arts of the Panama-Pacific International Exposition, has just announced the appointment of advisory committees and a description of the fine arts palace to be constructed on the exposition grounds.

The building will be of the Greek style and will be situated upon the shores of an inland lagoon. It will be semi-circular in shape, with an octagonal entrance rotunda, surmounted by a dome 160 feet high. The only mural decorations in the building will be in the entrance rotunda, for which Robert Reid is painting eight large decorative panels. Between the lagoon and the building, along the entire front, will be a broad plaza, or esplanade, upon which will be installed monumental sculpture. In this manner the sculpture will appear in surroundings somewhat similar to the environment for which the works were originally designed.

FIND BARROCCIO DRAWINGS.

Two interesting drawings by Federigo Barroccio have been discovered in the Istituto delle Belle Arti, Florence, by Signor Filippo di Pietro. One is the original cartoon of "The Last Supper," painted in 1607, in the Chapel of the Sacrament in the Cathedral of Urbino. The other is the original cartoon of the "Circumcision," painted in 1590 and now in the Louvre.

The discovery came about when Signor di Pietro was showing his monograph on Barroccio to Signor Gurisatti, one of the teachers of the Belle Arti. When the latter saw the reproduction of "The Last Supper" at Urbino he remembered having seen, many years ago, some dusty drawings which seemed to be studies for this same subject in the storerooms of the istituto. Signor di Pietro instituted a search and found a number of drawings, among them these studies by Barroccio.

PURCHASES OF ART WORKS BY FRENCH GOVERNMENT.

The question is often asked in France, what becomes of the works of art purchased by the government and intended for the national museums? Months pass and such or such a work fails to reappear.

Tracing the various stages of a work bought by the Government, the "Reme Des Beaux Arts" remarks, that after the members of the Commission have expressed their opinions, the Director of Fine Arts buys. Then, when the exhibition has closed, the purchases of the State are gathered together and inspected by the Consultation Committee of the National Museums.

The members of this Committee point out the works to be reserved for the Luxemburg Museum. and the others are divided among the departments. But this is only in theory. Numbers of statues and pictures have been offered to the National Palaces, but only reach the offices of ministers and assistant secretaries. At present there is not a subchief of the third class who has not a work of art.

As to the pronneral museums, they have long refused to accept such gifts, sent them without the carriage being paid. Certain statues have been a long time in far-off railway stations.

It is added that the Administration has abandoned them and that there are, moreover, a large number of marbles stored away in Paris warehouses.

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PHILADELPHIA.

The twelfth annual exhibition of miniatures will be held in the Pa. Academy, Nov. 8-Dec. 14 next. Circulars and entry cards will be mailed in September.

The Jury will be composed of W. Sergeant Kendall, Alice Beckington, Emily Sartain, Helen Winslow Durkee and A. Margaretta Archambault. The Hanging Committee will be made up of Edna Huestis Simpson, Rebecca Burd, Peale Patterson and Ludwig E. Faber.

SUMMER EXHIBITIONS.

The Fifth Annual Exhibition of Paintings and Sculpture by artists who have summer studios in the Berkshires, opened with a reception at the Stockbridge (Mass.) Casino, Sept. 13.

The exhibition comprises 108 paintings and pieces of sculpture, the work of forty-five artists. Several painters are represented for the first time, notably Alden Weir, Willard Metcalf, Chauncey Ryder and Gardner Symons, all of whom have landscapes. Ben Foster shows "Trout Brook, West Cornwell." Miss Lydia Field Emmett exhibits two portraits of children; Mrs. Ellen Emmett Rand a portrait of a woman in a chair; Walter Nettleton a snow scene and two vernal landscapes. Thomas Shields Clarke has the largest picture in the exhibit, one of the sky line of lower New York seen from a ferryboat. In sculpture the most interesting piece is a small plaster study by Daniel Chester French of Ralph Waldo Emerson.

The Third Annual Exhibition of the Westport, Conn., colony of artists was held at the Public Library from Aug. 22 to Sept. 1. The artists represented this year were Silas S. Dustin, Hugo Ballin, Ossip L. Linde, J. M. Lichtenauer, Karl Anderson, J. E. Fraser, Lawrence Mazzanovich, George Wright, Robert L. Dodge and others.

The Second Annual Exhibition of Paintings by the Newport, R. I., Art Association was held in July. The exhibitors included George Bellows, Arthur Hoeber, Ernest Lawson, Jonas Lie, F. Dana Marsh, R. W. Van Boskerck, W. A. Coffin, Mrs. E. G. S. Elliott, W. M. Payton, E. W. Redfield, Sidney R. Burleigh, William Sergeant Kendall, John Elliott, Albert Sterner, Leslie P. Thompson and William Cotton.

Get More of Pennell's Work.

(Special cable despatch to The Sun.)

Florence, July 19—Joseph Pennell, the American artist, has presented to the Galleria degli Uffizi five more lithographs of the Yosemite Valley.

ARTISTS' CARDS.

35 *cents a line—minimum 4 lines.*

A Bargain! A large studio with cosy house, in Nutley. N. J., for sale. Price, $5,500. For further particulars address E. Fowler, New Canaan, Conn.

Beautiful Original Picture of Ste. Agatha by "Murillo" for sale privately. Authenticity proved. Can be seen in Paris. For particulars, address Phaques, 9 rue de la Paix, Paris.

Large Furnished Studio Apartment facing Central Park, to lease for one year from Oct. 1st. Apply to I. E. Ball, manager, Gainsborough Studios, 222 West 59 St.

For Rent—Well lighted front studio, top of private house in West 22 St. Apply to Henry Brady, 262 West 23 St.

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The American Art Club

73 Morningside Drive

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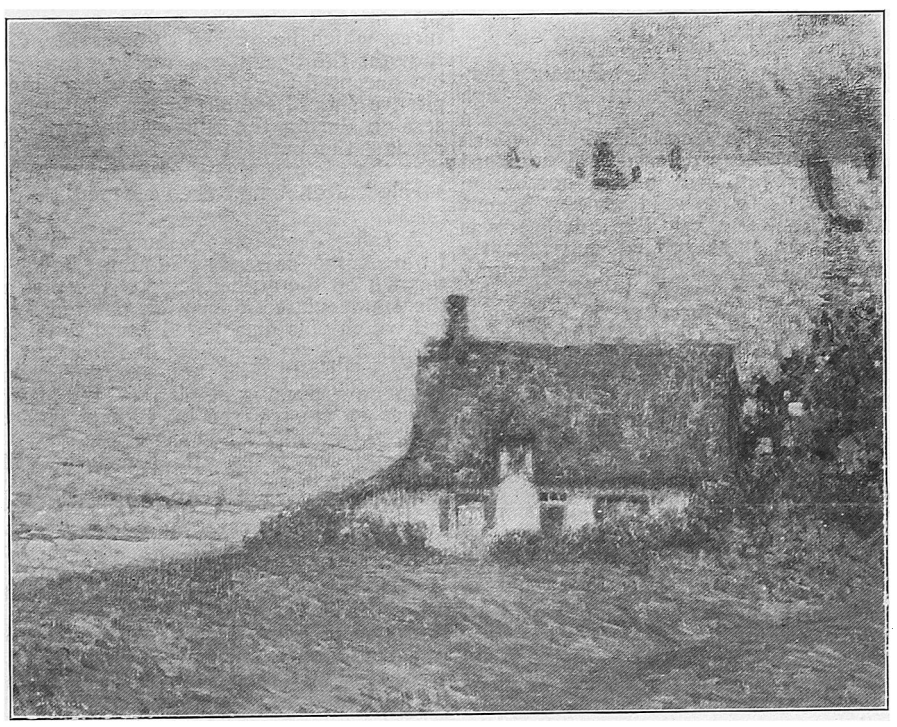
A place for the Exhibition and sale of the work of American and foreign Artists.

NATIONAL ART GALLERY, OTTAWA.

Canada is often accused of lacking a feeling for art, but it is to the credit of the Dominion, that, with its comparatively small population, it has possessed a National Art Gallery for thirty-three years. When Princess Louise and the Marquis of Lorne were in Canada in 1880, the Royal Canadian Academy took steps to establish a National Gallery, and agreed to give their diploma pictures to the Minister of Public Works, to be used as a nucleus of a collection which would be added to year by year. The Government also made a yearly grant of money, which has been gradually raised, until now it is $50,000 per annum, and will doubtless be increased in the near future. The purchase of works of art for the Gallery is in the hands of an Advisory Council, consisting of Sir Edmund Walker of Toronoto, Pres't, the Hon. Arthur Boyer and Dr. Shepherd of Montreal.



FISHERMAN'S HOUSE AT TRÉPORT.
By Henri E. Le Sidaner.
In National Gallery, Ottawa.

As the credit of the foundation rests very largely with Princess Louise and the Marquis of Lorne, then Governor General of Canada, it is only fitting that they should both be represented in the Gallery, the latter by an excellent portrait by Millais and the former by some of her own work. The Royal family has always taken a keen interest in art and the Governor-General, H. R. H. the Duke of Connaught, and the Duchess, when here, kept up the tradition. Indeed, the Princess Patricia possesses a decided talent for painting, and has sent examples of her work to several exhibitions in Canada. The capable Director of the Gallery is Mr. Eric Brown, a brother of Arnesby Brown, the well-known English artist. Since Mr. Brown's tenure of office the National Gallery has taken a new lease of life. It has been moved from its old quarters in the Fisheries Building to the new Victoria Museum where, although cramped for space, the pictures are in an artistic and dignified setting. The Victoria Museum is only five minutes in the street cars from the centre of the city, and it will repay any visitor to the capital of the Dominion to visit the National Art Gallery.

It is rumored that before many more years the Gallery will possess a building of its own in close proximity to the Parliament Buildings.

Some Recent Purchases and Donations.

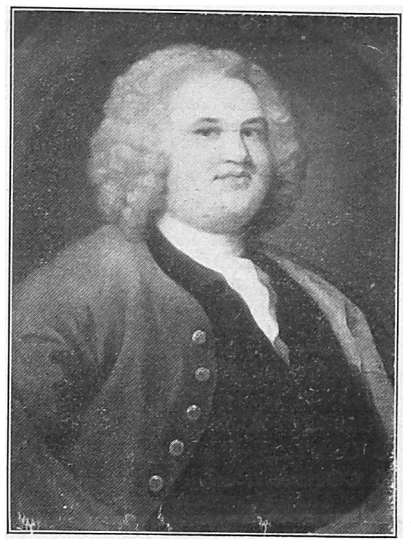
One of the most recent purchases by the Advisory Council—too recent to be entered in the excellent catalog with its short biographies of artists, prepared by Mr. Brown, is a fine canvas purchased from the Blakeslee Galleries, N. Y., by Cima de Conegliano, who lived during the end of the fifteenth and beginning of the sixteenth centuries. He was probably a pupil of Bellini and his work shows the influence of Carpaccio. This particular picture represents the Saviour in a blue gown and a red cloak and is a remarkably strong piece of work.

But still more beautiful, and infinitely more attractive to the visitor, is another recent purchase, a Magdalen by Andrea del Sarto, a study of a young woman of extraordinary beauty, and the purity and delicacy of the color and the perfection of the modelling are entrancing. Her soft pink dress and mauve scarf and the details of her costume are marvellously depicted. It is a picture which the Advisory Council may be heartily congratulated upon acquiring.

A third recent purchase is a glowing canvas entitled "The Beggar," attributed to Sebastian Gomez. It is undoubtedly a good example of Spanish art of the sixteenth century. Still another recent purchase, entered in the catalogue, is a fine portrait by Sir Thomas Lawrence of Thomas Taylor, a translator of Plato and Aristotle in the last century. This picture was exhibited at the Royal Academy in 1812. A comparatively recent purchase is a very fine portrait of a Cardinal by Caravaggio. The head in this is extremely forceful and life-like, and the red robe is a fine piece of color.

The most recent of all the pictures which has not yet been purchased, but is hanging on the walls of the gallery on approbation, is a portrait of Charles the First when Prince of Wales, by Daniel Mytens (1590-1656). It is an exceedingly careful and conscientious piece of work and gives the spectator an immediate realization of the good and bad characteristics of the ill-fated Stuarts. There is the fine brow counterbalanced by the weak lower portion of the face and the arrogant, heavily-lidded eyes. The whole portrait emanates intolerable self-satisfaction and the over-full mouth speaks of sensual indulgence. It is an interesting gallery picture and will be an acquisition if the Council decides to keep it.

Last year the Advisory Council bought a splendid seascape by Paul Dougherty entitled "The Light on the Sea." It is a very vigorous and convincing piece of work and attracts much attention. Another American represented is Leon Dabo, whose "Marigolds Cove, Late Evening," suggests the modern French impressionists. This was



JOHN HERRING,
By Hogarth.
In National Gallery, Ottawa.

presented to the gallery last year by the Rev. N. D. Willis. The Advisory Council last year added to the collection two canvases by James Wilson Morrice, the Canadian artist, whose work ranks so high on the Continent.

Early English Portraits.

Besides those already mentioned there are a number of other paintings by the early English portraitists. There is an exceedingly good Hogarth, a portrait of John Herring, the father of Mrs. Redhill, a famous actress of the day. The colors are fresh and clear, and the typical John Bull smiles at us today, as he smiled at the world almost two hundred years ago. Gainsborough is represented by a likeness of that gifted Ignatius Sancho and Reynolds by a fine three-quarter length portrait of Col. Charles Churchill. The Right Hon. John Hookham Frere, a diplomat and writer of the early nineteenth century, was painted by Hoppner and after lengthy travels has found a resting place in the National Gallery. It is a fine portrait and an addition to the Canadian treasures.

One of the most striking pictures in the whole collection is a very large canvas by Laura Knight, who has sprung into extraordinary prominence the last few years, the study of a young woman standing on a sunny plain with a church spire visible in the distance. Another feature of the gallery is a charming canvas by John Lavery, "Mary in Green."

Gems From France and Holland.

One of the most delightful smaller pictures in the whole collection is an exquisite canvas by Tholen. The Dutch school is very sparsely represented and one looks in vain for anything by the gifted Maris brothers, whose works are so popular among Montreal connoisseurs.

There is a very beautiful little Sidaner, a fisherman's hut on the edge of the sea, the whole luminous and exquisite to a degree. Boudin is represented by one large and important canvas, "Vue d'Etaples," a splendid example of his genius. Daubigny and Ribot are also represented, as well as Rousseau, with a little group of three delightful canvases.

To leave foreign art and come back to English a feature of the collection is a large painting by Watts' "Time, Death and Judgment." This was presented many years ago by the artist himself to the Canadian Government. Sir Alfred East has a small and pleasing oil, and Walter Greaves, a pupil of Whistler, a very interesting street study in tones of gray. The modern Canadian school is represented by its diploma pictures presented on election to the Royal Canadian Academy, and by various purchases. Mr. Brymner, President R. C. A., has several fine landscapes, the best "Evening" a picture full of feeling and truth. Horatio Walker, so well known in New York, has one of his splendid sunny studies, "Oxen Drinking," and Paul Peel has three beautiful canvases. Other Canadians represented include Reid, Blair, Bruce, Harris, Lawson, Miss Muntz, Bell Smith and Miss Carlyle.

In this limited space it has been impossible to go into the pictures more fully, but enough has perhaps been said to show that the National Art Gallery is one of which a young country may justly be proud.

Modern Canadian sculpture, which boasts such names as Hebert, Hill, Laliberte and Proctor, has not been touched upon, but the visitor to the gallery must discover further treasures for himself. As the years roll by, the National Gallery will doubtless grow in scope and extent, and take rank with the other National Galleries of the world in importance.

Agnes Chesley.

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, forniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

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Sworn to and subscribed before me this 30th day of June, 1913.
STELLA WEISS, Notary Public.
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SPECIAL ANNOUNCEMENT.

The weekly issues of the AMERICAN ART NEWS will be resumed on Saturday, October 11.

THE COMING ART SEASON.

Another long and exceptionally dull summer in the world of art in America, has passed, and on October 11 next, the ART NEWS will appear again every week until next June or July. The new art season, on whose threshold we stand today, when our last summer issue appears—is anticipated with more than accustomed interest and curiosity. Will it be a bad or a good season? Who can tell? So sensitive is the art world to the fluctuations of finances the world over; that with every indication of returning prosperity to the civilized world, which has suffered for some time past from widespread financial depression, that it would appear there is now every reason for hopefulness. With the Balkan war finally over, the Art Tariff settled, the Mexican war cloud fading, and a clear horizon everywhere, there is every cause of optimism, as far as better are markets are concerned.

TO SHOW MORGAN ART.

Dr. Edward Robinson, director of the Metropolitan Museum, who recently returned from Europe, says the Museum probably will be successful in its efforts to place the entire Morgan art collection on exhibition next January. The display will be temporary and will occupy the new north wing of the Museum, wihch was turned over by the builders last July. The south wing, funds for the construction of which have been provided by the city, will be the permanent home of the collection.

The marriage of Mrs. Collis P. Huntington to Mr. Henry E. Huntington took place in Paris, July 16. They are well known in art circles as collectors of discernment and both possess famous masterpieces in their private collections.

FOREIGN ART NOTES.

Six months ago Mr. Samuel Reading Bertron, of New York, bought for a high price (said to have been about $150,000) a picture called "The Good Mother," which was said to have been painted by Fragonard and to have remained in his possession until he gave it to be sold for the benefit of the First Republic. The picture was further said to have passed subsequently into the possession of Ménage de Pressigny and to have been engraved by Nicolas Delaunay. In a recent number of a publication called the "Pedigree," M. Alvin-Beaumont, writing on the subject of this picture, shows that these statements are inconsistent with one another. The engraving of "The Good Mother," by Delaunay, after Fragonard, already existed in 1789, for it is mentioned in Basan's dictionary of engravers published in that year. As it is stated on the engraving that the picture engraved was then in the possession of M. Ménage de Pressigny, it follows that he owned the picture before 1789 and, therefore, before the First Republic existed. If, therefore, the picture bought by Mr. Bertron is that engraved by Delaunay and formerly in the collection of Ménage de Pressigny, it cannot have been given by Fragonard for the benefit of the Third Republic. Moreover, according to the Baron Portalis, the picture given by Fragonard for the benefit of the Republic was sold at the Goman sale in 1792 and was painted on a canvas wider than it was high, whereas the picture engraved by Delaunay was on a canvas higher than it was wide and was oval. But, in the catalogue of the Goman sale preserved in the Doucet Art Library, there are three pictures by Fragonard, none of which answers to the "Good Mother." It seems, therefore, certain that Mr. Bertron's picture cannot be that which was presented by Fragonard to the nation. The question remains whether it is that which belonged to Ménage de Pressigny and was engraved by Delaunay. M. Alvin-Beaumont discusses this question at length and comes to the conclusion that it is not, for reasons which seem convincing. In his opinion, the picture formerly in Ménage de Pressigny's collection and engraved by Delaunay is that which has long been in the celebrated collection of M. Arthur Veil-Picard at Paris. M. Alvin-Beaumont gives reproductions of the Veil-Picard and Bertron pictures and of Delaunay's engravings, which certainly confirm his conclusion. The engraving corresponds with the Veil-Picard picture, and not with the other. Moreover, the Veil-Picard picture seems to be the finer of the two. Indeed, it has always been believed by connoisseurs that M. Veil-Picard possessed the original picture engraved by Delaunay.

Americans in Paris have had the opportunity this summer to visit a rare collection of paintings of the XVIII century French and English schools shown at the galleries of Mr. Charles Brunner, 11 Rue Royale. Among the notable pictures is the portrait of the "Marquise de Montcloux," by L. M. Van Loo, exhibited for the first time at the Salon of 1759. She is seated on a couch of crimson velvet while a rich hanging embroidered in fleur de lys and gold forms the background for her doll-like petite face and her Oriental costume of white satin embroidered in pearls and gold. A striking contrast is the portrait of the "Duchess of Gloucester," by Reynolds, which is almost contemporaneous in origin with the Van Loo. The Duchess is seated in a large armchair and in the dark background is visible a bit of sky. On the arm of her chair is her little daughter, whom she contemplates with a look of motherly ecstasy. Blue and white are the predominating colors in this picture, which is regarded as one of the artist's most successful studies of character. Russell, Hoppner and Raeburn are other English artists represented. A fine "Ascension" by Tiepolo, an interior with his usual figures by Jan Steen and some Biblical paintings by Fabritius are other paintings in the collection which have attracted much favorable comment. A notably fine painting is a piece of still life by El Greco. It represents a basket of fruit in the full glare of the sun.

The cable brings the story that among the large number of pictures at the Drury Lane Theatre, London, which have been used as properties, there has been discovered a fine picture by George Morland. The canvas which is 12 by 8 inches depicts a sailor bidding farewell to his sweetheart on the seashore and probably was painted about 1790.

While rehearsing "Sealed Orders," in which one of the scenes contains a reproduction of Christie's auction rooms, Arthur Collins, the manager of Drury Lane, asked Mr. W. W. Sampson, the dealer, to attend a rehearsal and verify the details of the scene. During the rehearsal Mr. Sampson was attracted by one of the property pictures, which he offered to buy. Mr. Collins thought the dealer was making fun of him, but accepted the offer on condition that the picture should remain in his, Collins's, possession during the run of the play. After closing the bargain Mr. Sampson declared that the picture was a Morland, which was verified after it had been cleaned.

A cable despatch to the New York Sun from Rome says that doubts have been thrown on the authenticity of the picture of the Immaculate Conception painted by Millet, which was discovered some time ago in an art gallery belonging to Signor Campbello of Falconara, but the "Osservatore Romano" gives a history of the painting, which is one of the only two Madonnas painted by Millet.

It appears from this story that Millet during his long stay in Rome was commissioned by Pope Pius IX to paint the "Immaculate Conception" and a "Transfiguration" on a small scale for the Pope's private train. In 1870 when Rome was captured by the forces of Italy the train was placed in storage warehouses in the Florence railway depot. These warehouses were pillaged in 1884 during the riots, the mob stealing everything of value from the train, including the Millet picture. Just how it got to Campbello's gallery is not known, but, according to the "Osservatore Romano," it is undoubtedly Millet's long lost painting.

The Department of Historical Monuments is about to begin the restoration of the ancient Episcopal Palace of Rheims, which the municipality of that city intends to convert into a museum. The palace is of great historical interest, since, though it was reconstructed in 1671, the hall in which the coronation banquet of the mediaeval kinds of France took place is preserved. Louis XV, Louis XVI and Charles X lodged in the palace as it now exists after their coronation. Francis I and Louis XIV lodged in a portion of the palace, which was afterward rebuilt.

OBITUARY.

Bernard Quaritch.

Bernard Quaritch, the well-known London dealer in rare books, died Aug. 27 at Brighton, Eng.

He was the son of Bernard Quaritch, known in his day the world over as "the Napoleon of the Bookshop." Quaritch, the elder, died in Hampstead on December 17, 1889, his son succeeding him in his business.

Mr. Quaritch did not manifest much interest in the great business of his father prior to the latter's death. Therefore his friends in general and bibliophiles on both sides of the Atlantic in particular were greatly surprised when he set himself assiduously to the task of building up the rare book business of the house of Quaritch and then were more surprised when he succeeded. He showed much of his father's enthusiasm in going after what he wanted and discernment in picking up treasures that he knew other people would want.

Mr. Quaritch made several visits to America. On his trip here in 1911 he attended the Hoe Library Sale, at which he was the underbidder against Mr. Henry E. Huntington for the Gutenberg Bible which sold for $50,000.

Mr. Quaritch was not only a dealer, but, as his father was before him, a publisher, and some famous boks have been issued by the house. It was the elder Quaritch who published FitzGerald's translation of the Rubaiyat of Omar Khayyam, the first edition of which "went off" so badly that the books eventually found their way into the threepenny box. The Quaritches are also the agents for the publications of the British Museum and the Society of Antiquaries.

Kakuzo Okakura.

Kakuzo Okakura, Oriental Curator of the Museum of Fine Arts, Boston, died at Tokio Sept. 4.

Beginning his career in the Government Department of Education in charge of musical affairs, he was sent abroad to study art, and on his return was made director of the Fine Arts Academy, which was established as the result of his researches. Owing to a difficulty with the Japanese authorities he resigned in 1889. Then came his appointment to the Boston post.

He was an author as well as an art critic, and curiously enough all his published works are in English.

Addison T. Millar.

Addison T. Millar, painter and etcher, and his wife, Mrs. Janie Craft Millar, also an artist, were killed instantly on the afternon of Sept. 8, when their automobile was struck by a New York, New Haven and Hartford Railroad train near South Norwalk, Conn.

Mr. Millar was born in 1860, in Warren, Ohio, and was determined to win a career in art, although he had many early discouragements. He came to this city and studied under William M. Chase, and later went to Paris, where he studied under Constant and at the Académie Julian.

Under the influence of his Paris instructors he went to Algiers, where he painted interesting phases of that land of brilliant colors. His inclinations were toward the forests of his native land, and on his return to this country he did the finest work of his life as a painter and an etcher in setting forth the charm of the woods and streams. His landscape work was impressionistic, although so individual and full of feeling that it would be difficult to assign it to any definite school.

His etchings had the quality of paintings and they possessed a tone which few masters of the needle attain. His etchings may be found in the National Library in Paris, in the Library of Congress in Washington and in the Public Library here.

Frederick J. Newcomb.

Frederick J. Newcomb, President of the F. J. Newcomb Manufacturing Co., died August 18, at his residence in Westfield, N. J., aged 66 years.

Mr. Newbomb was born in Vermont in 1848, and early in life became connected with the White, Potter & Paige Manufacturing Co., Brooklyn, being mainly instrumental in building up their picture frame department. About twenty years ago he severed his connection with them, and coming to New York, took over the picture frame department of the E. H. Purdy Manufacturing Co., organizing the F. J. Newcomb Manufacturing Co. At the time of his death, he was one of the best known frame manufacturers in the country.

LONDON LETTER.

London, September 10, 1913.

In spite of the fact that London is now as dead as the proverbial door-nail, there are nevertheless, to the observant eye, indications that a resuscitation may be near at hand! A notification from Messrs. Colnaghi & Obach, for instance, to the effect that they had completed their removal from Pall Mall East, where they had so long been a landmark, to their new Galleries at 144 New Bond St., took me down to that address to find what proved perhaps the most sumptuous premises of the kind to be found in town. What strikes one on first walking through the galleries is the infinite variety which they afford for exhibits of varied types. Here, for instance, are a number of small galleries for a display of an "intimate" character, here are spacious rooms to be used as formal Exhibition Galleries, as well as an extensive reference library, while in addition there are several handsome "Period" apartments of the Tudor, Renaissance and Georgian eras, faithfully copied from famous models and accurate down to the last detail of decoration. In these rooms collectors will be enabled to judge of the due effect in their appropriate surroundings of whatever type of print they may happen to be interested in, the restful character of that concentration and harmony of mind so necessary when the choice of a work of art is concerned. It is Messrs. Colnaghi & Obach's intention to open their new premises formally in the late Autumn with an important Inaugural Exhibition.

The Hackley Gallery of Muskegon, Mich., which has purchased from the Carroll Gallery of 10 George St., W., two superb examples of the celebrated colorist, Charles John Collings, enjoys the distinction of being the first Public Gallery to acquire this gifted artist's work. Various of our more advanced collectors have been quietly absorbing Collings' productions for some time past and it is safe to say that the lead of the "Hackley" will not be without its effect upon other galleries. Mr. Raymond Wyer, the Director, is to be congratulated upon his artistic perception, for the critics of the English Press are unanimous as to Charles John Collings' powers, some even asserting that for sheer quality of color he is hardly equalled by any other living painter.

Although the Exhibition of Spanish Old Masters at the Grafton Galleries does not open until October, the selection of the whole of the exhibits is already practically complete, a ready response having been made by the owners to the appeal made by the Committee for the loan of their pictures. These, it is announced, will include a number of important canvases which have never before been on public view. His Majesty, the King of Spain, has given his name as Patron to the Exhibition, the proceeds of which will be divided between the National Arts-Collection Fund on behalf of the National Gallery and the analogous Spanish Society in Madrid.

It is interesting to note that Mr. Spielmann will lend the "Angels Appearing to the Shepherds," by Velasquez, the picture discovered by him last year at Christie's in so sensational a manner. The picture, which made its appearance in the salesroom covered with many layers of dirt and varnish, was in the Louis Philippe Sale of 1853 when it was bought by the Rev. Davenport Bromley for 380 gns., its price falling ten years later to 215 gns., when it passed into the Ashburton Collection. There is no doubt that Mr. Spielmann's ascription of the picture to about the year 1622, i. e., to the interval between the two visits paid by Velasquez to Madrid, is correct. The picture, now freed from the accretions of years, is as fine in color as in composition.

During the closing weeks of the season the Grafton Galleries were devoted to an Exhibition of the work of that modern romanticist painter, Tom Mostyn, examples of whose imaginative painting adorn the walls of several of our provincial public galleries. Those who appreciate the unusual poetic quality of Mr. Mostyn's pictures welcomed the opportunity of judging his output from the comprehensive outlook of a "one man" show and of obtaining some consistent idea of the philosophic trend of the painter's mind. Mr. Mostyn's name will no doubt be familiar to American art-lovers, since a number of his most interesting works have found their way into the galleries of the various private American collectors.

MUSIC,
By C. A. Aiken.

I announce with regret, the forthcoming retirement from business of Messrs. Shepherd Bros., whose annual exhibitions at 27 King St. have for many years been among the most noteworthy events of the London artworld. The brothers have for many years been recognized as authorities on the early British painters and nothing that was not of merit, whether by painters of acknowledged reputation or by one of those obscurer artists whom it was their privilege to raise to a worthier position, ever found its way into their galleries. Their extensive knowledge of the British School of Painting was always at the disposal of students and their retirement from active politics will be felt as a loss by all and sundry.

L. G.-S.

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Orders for this sale will be received by the American Art News and cabled to Paris office.

PARIS LETTER.

Paris, September 10, 1913.

Paris is full of Americans who have come back from Deauville and various watering-places. Among the American dealers who have returned are the Messrs. Henry and Paul Reinhardt and Louis Ralston, who are at the Ritz, and Mr. Victor G. Fischer who is, as usual, at the Hôtel Continental. The Messrs. Harold L. and Walter L. Ehrich, after spending a very few days in Paris, have gone on to London on their way to New York. Mr. George Inniss, of "The Century" Co., who has been making some stay in London, has been in Paris this week and has made arrangements for the art department of the magazine to be permanently represented in Paris; similar arrangements have been made in London.

Next month the exhibitions will begin again, but the exhibition which is usually the most important of October, the Autumn Salon, is to be held this year some weeks later than usual. It will open on November 15th and close on December 30th. This is a change for the better, as by November everyone is back in Paris, whereas October is rather a dull month here. Those who have experienced the temperature of the Grand Palais in winter—and even in the Spring—will be glad to hear that it is to be heated on this occasion. The Autumn Salon has increased steadily in importance since its foundation and now ranks as one of the principal picture shows of the year, representing especially the "younger" schools of artists. It is not only a picture show, for the section of decorative art is always a very important one; this year as usual, it will include a series of decorated and furnished rooms, arranged as if they were to be inhabited, and it is to be open every evening — an excellent innovation as furniture and house decoration need to be seen by artificial light as well as by daylight. The retrospective section of the Autumn Salon this year is to be devoted to posters and is likely to be very interesting, as it will illustrate the history of the poster art since it became an art.

M. Jacques Doucet's generous gift of his superb art library to the University of Paris, mentioned in the August issue of the ART NEWS, is rather regretted by some of those who use the library. At present the library is in the rue Spontini, just off the Avenue du Bois du Boulogne, nearly opposite M. Doucet's old house where was formerly the famous art collection dispersed last year. It is a great convenience to many people to have such a library in the West End of Paris and they do not relish the idea of following it to the extreme end of the Latin Quarter, where it will now be installed. Moreover, while it was a private library open to the public, there was no red tape, and nothing was easier than for a serious student to obtain any book that he wanted. There is some fear that, now that it becomes the property of a public body, there will be too many rules and regulations. In any case the library is a wonderful acquisition for the University; there can hardly be such another library in Europe, one finds there every publication relating to art, to say nothing of the magnificent collection of photographs and reproductions, and the complete series of sale catalogues. It is understood that M. Doucet will continue to interest himself in the library whose foundation entitles him to the gratitude of all students of art.

The Doucet Library and the Parisian art world in general have sustained a great loss by the sudden death, at the early age of thirty, of M. Jacques Mayer, who was also a contributor to the "Gil Blas." M. Mayer died from the effects of cocaine injected for a quite trivial operation. He was a young man of fine intellect, wide knowledge and great promise, and was extremely popular with all who knew him.

The exact identity of the persons for whom the triptych by Roger de la Pasture, recently acquired by the Louvre, was painted, has been discovered by M. Adolphe Hocquet, Keeper of the Archives in the Tournai Library and Assistant Keeper of the Tournai museum. M. Hocquet communicated his discoveries to M. Seymour de Ricci, who published them in the "Gil Blas." The triptych was painted at Tournai between 1450 and 1452 for Jean Bracque, son of Jean and Isabelle Bracque, and his wife, Catherine, daughter of Jean and Agnès de Brabant. Jean Bracque died in 1452; his widow afterwards married Pierre Haccart and, at her death in 1499, bequeathed the triptych to her grandson, Jean Villain. About a century later the descendants of Jean Villain gave it to Jérome de Brabant, who was then the only surviving representative of the Brabant family.

Visitors to the Louvre have hitherto had to complain of the inadequacy of the catalogues of the museum; since the publication some years ago of the catalogue raisonné of Mm. Lafenestre and Eugène Richtenberger, no complete catalogue of the pictures has been issued and one was badly wanted. The want is now supplied, so far as the pictures of the Italian and Spanish schools are concerned, by the admirable catalogue compiled by that master of cataloguers, M. Seymour de Ricci, and published by the Imprimerie de l'Art, 41 rue de la Victoire. And this is only the first volume of what will be a complete catalogue of all the pictures in the Louvre. Each picture is fully described, and the description is followed by its history, a list of its reproductions and a bibliography of books and review articles in which it is referred to. M. de Ricci has, for convenience, catalogued the pictures under their official attributions, even when he thinks them open to doubt, but, in these latter cases, he discusses the attributions in his notes. The catalogue is preceded by a preface by M. Joseph Reinach, an introductory note by M. de Ricci himself and a most valuable bibliography of previous catalogues of the Louvre and of the principal works consulted. In his introductory note, M. de Ricci says that his catalogue is based on that of Frédéric Villot, to whose memory he dedicates his work. It may be presumed that this catalogue will be on sale at the Louvre; if not, nobody should visit the national museum without buying a copy. Not only is it a valuable guide to the visitor; it is also a still more valuable work of reference.

The annual exhibition of the Société Artistique de Picardie, which is now being held at Le Touquet, includes many works by American painters, who crowd to Etaples every summer. Among them are Henry O. Tanner, president of the society; Samuel J. Kennedy, John Noble, H. Van der Weyden, Roy Brown, F. C. Frieseke, Elizabeth Nourse, Miss Copeland, C. Arnold Slade, etc. The exhibition is a very interesting one.

Robert Dell.

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AROUND THE GALLERIES.

The Knoedler Galleries, 556 Fifth Ave., are showing a collection of modern French and Dutch paintings.

Mr. Charles Knoedler returned from Europe last Saturday. Mr. Carl Henschel is due to arrive next Friday, and Mr. Roland Knoedler is expected the middle of October.

Mr. Paul L. Reinhardt arrived Wednesday on the Imperator, and is now at the galleries, 565 Fifth Ave.

The Scott and Fowles galleries, 590 Fifth Ave., have reopened for the season. Messrs. Scott and Fowles are expected at the galleries this month.

Mr. Victor G. Fischer has engaged his return passage on the Imperator and will arrive Oct. 11.

The Messrs. Ehrich have returned; Mr. Walter L. arrived Sept. 1 and Harold L. on Sept. 10.

The galleries of Lewis and Simmons, 581 Fifth Ave., have reopened for the season and are showing many interesting and important pieces of antique furniture and other objets d'art recently imported. Mention must be made of a pair of large Italian marble vases, beautifully carved with figures in bas-relief, which come from the collection of Lord Winmarleigh.

Mr. Seckel recently returned from his annual trip to Europe. Mr. Seckel purchased this summer a private collection of 52 engravings by Rembrandt which includes several of his rare impressions. His exhibition of engraved portraits by Nanteuil having met with much success last season—nearly all were sold—Mr. Seckel has decided to start this season with an exhibition of this artist's work to open about Oct. 15.

Mr. Louis Ralston will return on the Mauretania Sept. 26. The galleries, 567 Fifth Ave., are now open for the season.

Mr. Arthur B. Hughes, Manager of the Moulton & Ricketts' New York galleries, returned recently from Europe.

Miss H. Counihan, known to American collectors, returned from a European tour recently. During her travels Miss Counihan made several interesting purchases of old English furniture, potteries and porcelains, and two fine Jacobean panelled rooms.

Mr. James P. Silo returned recently from his annual trip to Europe.

COMING FOREIGN AUCTIONS.

Announcement is made that the various objects of art and antiquity, the property of the late Mr. J. H. Fitzhenry, F. S. A., which have been on loan for many years at the Victoria and Albert Museum, are now being removed to Christie's rooms, where the greater portion will be sold early next season.

Some of the fine specimens of royal and other French book covers, French pottery and other things of more interest to France will be sold in Paris.

Nearly all Mr. Fitzhenry's best things were confided to the safe custody of the museum. The articles of English and foreign silver are especially numerous and include many rare and historical pieces.

Mr. Fitzhenry, who died last March, was art adviser to the late J. Pierpont Morgan, and for many years a generous benefactor to the Victoria and Albert Museum and the list of his gifts is such a long one that the museum and the public can have no possible grievance on account of the removal and sale of what was on loan at the time of his death.

Mr. Hugo Helbing of Munich announces the sale at the Palazzo Balbi, Venice, Sept. 30 and following days, of the collections of old masters, curios, drawings, antique furniture and objets d'art belonging to Comm. M. Guggenheim, an art dealer who is retiring from business. The catalog may be seen at the AMERICAN ART NEWS office.

Dr. Jacob Hirsch announces the sale in Munich, Nov. 17 and following days, of the collections of Greek and Roman coins formed by Baron Friedrich von Schennis of Berlin, Dr. B. K. of Munich and others. The sale comprises many important and rare coins. The catalog may be seen at the AMERICAN ART NEWS office.

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